

AMERICAN SQUARES



A Magazine Devoted to American Folk Dancing

March, 1952

Fifteen Cents



I am a lawyer. I started square dancing as a hobby. I started calling square dances as a hobby. I founded **American Squares** as a hobby. If I had stopped there, things might have been all right.

However, I started selling books and records by mail as a hobby. I started writing books and I published books, still as a hobby. As a hobby, I organized and directed the **American Squares Camps**. Then we started making records (Guyden) and importing records (Danceland).

People referred to me as the human dynamo. Well, the dynamo's run down. It has been getting to be more and more of a struggle to get out a magazine on time every month. It has been more difficult to meet changing conditions with advertising. I have found it harder to get up from the desk at the law office, come home and eat dinner and sit down at the **American Squares** desk. I want to read and relax after dinner.

And, had I the time, **American Square** has grown away from me. It is a full time job. So I am retiring as editor.

Rickey Holden, who has been one of our Texas representatives for some time and is a full time square dancer, will be the new editor. He will be able to devote the time necessary to making **American Squares** what it should be in the square dance world. The rest of the staff has agreed to give him the assistance and support they have given me.

I shall remain connected with the **American Squares** enterprises. I shall still direct the **American Squares Camps** and the **Guyden** recordings. You will probably also be reading contributions from my typewriter.

I want to thank you subscribers who have made **American Squares** what it is. It has been fun entering your homes once a month with my ideas and opinions. I want to thank the staff for their assistance in producing a magazine that you wanted. I have made more friends and met more nice people than I ever thought possible.

To local subscribers, let me assure you that we shall still keep a small stock of records and books on hand for your convenience. And all of you are invited to stop at Woodbury on your way to New York or Atlantic City. We shall never tire of meeting square dancers and talking square dancing.

Au revoir, but not good bye.

Charley Thomas.

Vol. VII

AMERICAN SQUARES

No. 7

121 Delaware St., Woodbury, N. J.

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OUR COVER: Lucy DelBuono went to art school but while jobs in her special line were not forthcoming she served for a while as my law secretary. I ordered some square dance pictures from her but I kept her too busy to do them. I thought she had forgotten them, but the week after she resigned to look for a job in her chosen line she brought me a set of six that you have seen in **American Squares** many times.

Tips to Square Dance Callers

By Les Gotcher

In nearly all the places I go I hold square dance clinics, I also hold callers' clinics. I find that the callers are all very anxious to keep square dancing rolling and that's the first thing they want to know, how do we keep people from getting discouraged, or worn out with square dancing. They all tell me that it hasn't started happening yet but that they are afraid that it will.



Well of course the first thing I tell them is to get that idea out of their heads and to keep it out. Some crackpot keeps telling them that it will soon fall off because it's just a sort of craze or fad. Well in the first place, when a thing has stayed as long as the square dance has, it can't be called a fad any longer. Some places are fairly new at it but there are others who have been going strong for ten or twelve years. The places that have been going for a long time are the strongest too. The callers and dancers in those places have learned what to do and what not to do

...I think about the only reason anyone ever starts thinking about square dancing dieing is, they are having so much fun at it, they are just afraid that it will stop and leave them. How could anything die when everyone is enjoying it so much?

In a recent survey, it is estimated that there are close to thirty million people square dancing today. That's a lot of people and if they are all enjoying it, then how would it go about stopping all of a sudden?

Well after we get everyone straightened out as to whether square dancing will die right away, we get down to the job of finding the caller's keys. I have found that each caller has two keys that he can call in. If a caller would try to find his keys the first thing when he starts to call, he would save himself a lot of trouble and grief. A lot of times a caller will know that he cannot call very good to a certain record but, he has no idea why.

Well, as I said before, each caller has two keys in which he can call and do a good job of it. So I get each caller up and try him out with a few different records until I know for sure which keys he should call in. Then I tell him to bring all his records down and let me find what key they are in. This way he knows which ones to get rid of. I always tell him to try to trade them with some caller who can use them, but if he can't trade them, then put 'em on a shelf, break 'em or do whatever he wants to do with them but to be sure that he doesn't use them.

Next on the list comes the caller who has trouble staying on the beat. I'm sure everyone has had the experience of trying to dance to a caller who is not on the beat. Sometimes the caller is on the off beat, sometimes he is not on any beat at all.

This is really an experience for a dancer. They don't know whether to dance on the beat with the caller, or stay with the music. They're on the beat with the caller, then he quits calling for a few beats to catch a breath, the dancers jump to the beat of the music, then the caller starts in again, they jump back to the beat of the caller. After a few dances with the caller who doesn't stay on the beat, the dancers

are beat, mostly they don't know why, they just know something is wrong, and they are all tired out.

I go to work on this type of caller. He's willing to do anything, only he just don't know what to do. The first thing I have him do is to take his record player, at home, and put it on a dresser or something where he is in front of a mirror. If he is using a two-four time record, the beat will be the same anywhere he drops the needle on the record. So I have him start in and call with the record, patting his foot, clapping his hands or anything else he feels helps him to keep time. Then I have him lift the needle off of the record, keep calling for a few measures, then set the needle down again. If he's off the beat, it will show here.

One thing I have found out, no caller ever gets slower than the music. He always gains tempo. The thing we have to watch is, don't get too fast, hold it down all the time.

I have found this same thing helps to enunciate words. Stand in front of a mirror, call to yourself and watch your lips. You can tell when you are pronouncing words clearly. I always tell a caller, to do this until he is satisfied. If he is sure that he is calling clear and is satisfied with himself, then he can feel sure the audience and the dancers will be satisfied with him.

Of course there is only so much that you can teach a caller. Most of the work of becoming a caller is up to the caller himself. No one, and I don't care how good he is, can take a fellow and make a caller out of him. The fellow really must want to become a caller and he will have to work at it too. In fact I think that is the thing that is really required, just want to do it bad enough to be willing to put in some time at it. Calling is like anything else, you gotta' work at it if you want to do a good job of it.

Well, getting away from the callers clinic and moving over to the dancers themselves, this is easy. If the folks were not very much interested in square dancing, they wouldn't be out there in the first place. So to take a bunch of them who have had all their basic, makes it very easy.

Of course I run into a bunch of places every year who want me to take beginners and work with them too. This I like very much. Travelling like I do, I don't get too much chance to work with beginners, and I like to keep my hand in at it.

Sometimes I have to do a picture and they give me a bunch of dancers who don't know what an allemande left is. They want me to have the bunch doing a square dance in ten minutes, not just a right and left grand, but a bona fide square dance. To do this you have to really work on them but they are willing and I usually have them ready when we are supposed to shoot the scene. This forces me to use a lightning technique and it does me in good stead when I have to work with beginners on the road.

Getting back to our square dancers themselves, they are always willing to try anything that will help their square dancing. Sometime they get a little bit on the cliqueish side and keep in the same square all the time but this is nothing to really get worried about. I find they are always willing to bust up to help someone out, but they do want to have a little fun once in awhile and they get going with a good group of dancers and just don't think anything about it.

At one of my clinics, I never bust sets up. Mostly they come out to learn all they can and they organize a whole set before they come

(Continued on Page 6)

PHASING

By LEO JONES

A loud speaker consists of a diaphragm or cone to which is attached an electric coil suspended in the field of a magnet. When an electric current is passed through the coil in one direction, the coil and the attached cone move in one direction and when the electric current is reversed, the coil and cone move in the opposite direction. When an alternating current from an amplifier is passed through the coil, the coil and the cone vibrate to and fro producing sound in the same way that the vibration of the sounding board on a musical instrument produces sound.

When the cone of the speaker moves forward, a local compression of the air occurs and a compression wave flows away from the speaker through the air. When the cone moves backward there is a local reduction in air pressure or rarefaction and a wave of rarefaction flows from the speaker through the air. Sound is a rapid alternate succession of waves of compression and rarefaction, and so may be produced by a rapid vibration of the cone of the speaker.

If two speakers are connected to the output of the same amplifier, the common alternating current will cause the cones of the speakers to vibrate at the same rate. However, in the absence of special provisions, it is merely a matter of chance whether the cones of both speakers move forward at the same time or one moves forward when the other moves backward.

If the speakers are set down side by side and the cones move forward at the same time, the compression waves from the two speakers will reinforce each other, and the listener will hear approximately twice the amount of sound from two speakers as he would hear from one. If, on the other hand, the speakers are so connected that the cone of one moves forward when the cones of the other moves backward, the compression wave of one speaker will reach the listener at the same time as the rarefaction wave of the other speaker and vice versa and the two waves will neutralize each other with the result that the listener will hear very little sound, at least very much less than with either speaker alone.

The adjustment of the connections of the speakers so that the cones move in the same direction at the same time is known as phasing.

The simple way to do this is to connect the speakers together and to observe the direction in which the cones move when the common connections from the speaker are connected to the poles of a common dry cell such as is used in a flashlight. The two poles of the cell are of course the outer zinc case in one case and the central brass projection in the other. If both cones of the speakers move in the same direction, that is either toward the observer or away from the observer, when such a connection is made, the speakers are properly phased. If the direction of the motion of the cones is different, the connection of either speaker to the common lead should be reversed and a test made again.

The same principle applies to three or more speakers as to two.

Once the above tests have been made, the leads from each individual speaker may be marked so that they can be disconnected and reconnected to give the correct phasing without further testing.

As long as the speakers are correctly interconnected so that they

are in phase, it makes no difference how the common leads are connected to the amplifier.

The direction the cones move also has an effect on the best places in a hall to place the speakers. If the speakers are in phase and both vibrating in the same direction at the same time, it is obvious that if you face the speakers at each other, the vibrations between them will cancel each other, and the sound will not be as loud.

This will hold true no matter how far apart the speakers are. For example if they are placed on opposite sides of the hall, altho close to each speaker that speaker will be superior, in the center of the hall the vibrations will neutralize each other. There won't be a place that you can hear nothing, but as the waves overlap in the center there will be if not a dead spot at least a very sick one.

Hence speakers in the same phase should be on the same side or end of the hall.

We are offering reprints of this article on PHASING and the previous one on IMPEDANCE for distribution in your callers' association. Just let us know how many you want and we'll send them to you.



Tips To Callers

(Continued from Page 3)

out. Of course I always tell them to try to keep the fun in square dancing and to not take it too seriously. I have run into this several times. Dancers get good, they get a set and won't get out of the set. If they do happen to get in a set and someone makes a mistake, they just walk off and won't dance with them any more. Now this is what I call taking the fun out of square dancing. Sure, you want to get as good as you can and do your dances gracefully and you want to see if you can dance without a mistake, but heck it's not that important. Keep the fun there all the time and you will have a lot more fun that way.

FREE

CALLING ALL CALLERS

HELPS AND HINTS ON NEW DANCE MATERIAL

NEWS AND VIEWS

LATEST PUBLIC ADDRESS EQUIPMENT

CALLER'S HANDI-BOOK SYSTEM OF FILING SQUARE,

ROUND, AND FOLK DANCE MATERIAL

it's ready now!

The first release from our Caller's Service Department.
If your name is not on our list, drop us a card and we
will forward this mailing to you pronto!

Windsor Records
"JUST FOR DANCING"

5528 N. Rosemead Blvd.

Temple City, Calif.



Book Reviews

We do not stock reviewed books unless specifically stated

SQUARE DANCE! By Ralph J. McNair. New York. Garden City Publishing Company. \$1.50. We stock this.

One of the earliest books we stocked was Ralph McNair's **Western Square Dances**, a mimeographed book that we sold a lot of. We were disappointed

when it went out to print, if a mimeographed book can be said to go out of print, and consequently delighted when we were informed that he had another book on the market.

We were a bit worried, however. There are so many dance books available now and the book with easy little dances no longer holds its eminent place on the shelves of the square dance book store. Would the new one have the new dances and step out of the field in which McNair had been so eminent, or would it be simple and retain a subordinate place when compared with the new books.



Ralph has not abandoned Andy and Amy who helped him teach many beginners, nor has he included any complicated squares, but he has trimmed his simple dances with solid gold. This little book will still teach beginners easy dances, but the sophisticated caller will find things in it that will help and delight him.

The patter is different:

First couple start with a balance and swing
Now you lead to the right of the ring
And double up there for a four-hand swing
Just once around.
Leave her standing by the whiffletree
On to the next and circle three
Steal the gal that you just found
And on to the next with four hands round.
Leave that gal with her chaperone
And you meander home alone.

Just to make sure that the blase expert reads the whole book, Ralph has spiced the dances with comment from a knowledge that must be as complete as that of any other caller in the business.

Just a moment ago John called across the room from where he is writing the **Oracle** stating that he read that when a cowboy wanted to really dress up for a dance he put on a blue serge business suit. Apropos of that remark, I find the following quoted in **Square Dance!**

"The cow-boy enters the dance with a peculiar zest, not stopping to divest himself of his sombrero, spurs, or pistols, but just as he dismounts on his cow-pony, so he goes into the dance. A more odd, not to say comical sight, is not often seen than the dancing cow-boy; with the front of his sombrero lifted at an angle of fully forty-five degrees; his huge spurs jingling at every step or motion; his revolvers flapping up and down like a retreating sheep's tail; his eyes lit up with excitement, liquor and lust; he plunges in and "hoes it down" at a terrible rate, in the most approved yet awkward country style; often swinging "his partner" clear off the floor for an entire circle, then "balance all" with an occasional demoniacal yell, near akin to the war whoop of the savage Indian. All this he does, entirely obvious to the whole world "and the balance of mankind."

I find a very complicated doseydoo in **Square Dancing!** certainly not to be understood from the pictures but it is accompanied by a bit of philosophy which I should recommend to every traveller: "The thing to remember about the

do-si-do is to learn the style that is danced in your community because most dancers seem to take a fierce and inordinate pride in their style of doing the do-si-do."

In fact, the book would have been pretty near perfect if Ralph could have refrained from including a couple of idiotic dances of apparently his own composition. (The hell of criticizing other people's dances is that square dancing is so much fun that people can enjoy doing the dopesiest dances.)

After finding that first book of McNair's, I never heard anything about him. We never hear of him listed as guest caller at a festival or instructor at a workshop. I often wondered who he was and into what woodwork he crawled after writing that first book. This new book offered the opportunity to request someone to write his biography. Alas, no one knew the gent and our request to Garden City for data was referred right back to Ralph himself who contributed the following:



I am 34 years old and a native of Denver, Colorado where I attended Denver University. My earliest recollections of square dances, particularly the dancers, are those of the occasional Saturday night dances which I used to see when, as a boy, I accompanied my mother to her family home at the foot of the Sangre de Cristos mountains in southern Colorado.

Those recollections were to come back to me years later as I watched and became interested in the folk dance and square dance activities on the Denver University campus during the late 30's. About that time the square dance or cowboy dance, as it was being revived by Dr. Lloyd Shaw, began to take hold in Denver society and, as a hobby, I learned to call. Next, my wife and I began to teach small groups of our friends these wonderful old-time dances. Our enthusiasm for square dancing continued to grow until, in the winter of 40-41, following our graduation from college, we opened the "Hayloft" at 50 South Alcott in West Denver, the barn of our close friends, Frank and Lenore Bulrgy who made our venture possible. Also, during this time, I wrote my first book on square dancing, "Western Square Dances", which was published by Oran Siler & Company in Denver and with which you are acquainted.

The Hayloft was very successful and we continued to operate it until the summer of 1942 when I left to enter the government service. The Hayloft continued under another caller and friend of mine, Joe Lang, until several years later when the Bulrgy's disposed of the property.

From 1942 until 1948 I served as a Special Agent of the Federal Bureau of Investigation. During this time my interesting assignment took my wife and me all over the country and although I did not continue actively calling, we did use the opportunity which our travels afforded us to see the many styles of dancing across the country, to watch the phenomenal growth of this pastime, and to observe the trend, as reported in my book, towards "Square Dance, U. S. A."

Following my service with the F. B. I. I took several months to write, develop, produce, and sell to N. B. C. in Washington one of the television quiz shows, "The Eyes Have It," which continued on the network for nearly a year until I decided to see what it was like up on Capitol Hill. There I served as research assistant to U. S. Senator E. D. Millikin for two years. It was interesting work and served to give me a good insight into the operation of the body politic.

In January 1951, I again took time out to write Square Dance! It involved three months of hectic research and writing, but I managed to scrape through under the deadline and feel that every minute spent on it was absolutely worthwhile.

I am presently doing trade association work in Washington representation of the life insurance companies and enjoying it very much. We are settled in a house on a hill in Greenacres, Maryland. Our two young sons keep us from being as active in square dancing as we would like to be, but we do try to keep up on the latest developments. The square dance is immensely popular in the greater Washington area and one could dance every night in the week if so inclined.

Sincerely yours,
Ralph J. McNair



The Square Dance Association of Wisconsin, will on March 3, sponsor a Caller's-Dancer's Institute to be conducted by Ralph Page. We wish to commend the Association for its wide ranging activities promoting square dancing in the drive to increase the Associations membership.

American Squares Summer Schools



Instructors

JIMMY CLOSSIN
"LUKE" LUKASZEWSKI

RALPH PIPER
CHARLEY THOMAS

FRED and MARY COLLETTE



The buzzer sounded. "Gee," said Charley, "I didn't mean to talk that long." Dale looked chagrined and rushed to ring the dinner bell. Class dismissed and we wandered down to the mess hall where we were told by the camp staff that two buzzers was the call for the camp director not a meal signal and the mess hall door was locked in our faces. In a matter of minutes Jimmy had squares on the lawn dancing to his clapping and two minutes later Luke appeared with his accordion. The photographer also arrived; hence this picture. Camp Ihduhapi, Loretto, Minn., Sept. 1, 1950.

August 3rd to 9th

LINCOLN MEMORIAL UNIVERSITY, HARROGATE, TENN.

August 24th to 30th

CAMP IHDUHAPI, LORETTO, MINN.

What better way is there to spend a vacation?



August 3rd to 9th
LINCOLN MEMORIAL UNIVERSITY
Harrogate, Tenn.

Lincoln Memorial University is high up the side of the Cumberland mountains near the Cumberland Gap, made famous by Daniel Boone and other pioneers. It is 1350 feet above sea level and hot weather. The excellence of this place for such an event as our square dance school is demonstrated by the fact that the University grounds were at one time the property of The Four Seasons, a company operating a 700 room hotel, hospital and inn on the site of the college.

The college made our last visit the most enjoyable we have ever had anywhere. We lived together in one building two or three to a room. Th's is the session we recommend for those who do not desire to rough it in a camp.

We were entertained royally. Twice the College put on evening parties for us and they arranged a visit to Pinnacle, Cudjo's Cave and Cumberland National Park. The food was excellent and plentiful often offering two kinds of meat and six of vegetables.

Few of us will forget Thursday evening. During the dance, Andy's pants dropped from the ceiling while he was calling and hovered over his head until he could be centered under them. The college gave a party for us that evening after the dance and it turned out to be a birthday party for Vi. She was showered with gifts, but it appeared upon examination that most of them had been contributed without the owners' consent, and Vi had us in hysterics as she worked down to the real presents. That same night Emmette showed us how to hunt rabbits, an imposing and edifying spectacle.

Harrogate is located on U. S. Route 25E. Northerners may drive down the famous Sky Line Drive. Southerners may come by way of Knoxville. Those from the West may come by way of Cincinnati or Louisville. The train station is at Morristown, the airport at Knoxville. From those and many other points Greyhound busses roll thru Harrogate and stop opposite the school.

While part time students are welcome, the program of the classes will not be interrupted for them.

The charge will be \$55 for the week. Part time fees will be slightly larger than proportionate.

What better way is there to spend a vacation?



Fred and Mary Collette, Charley and Biz Thomas, Elizabeth and Jimmy Clossin

Lincoln Memorial University will give credits to those taking the American Squares course, who are college or university students or high school graduates. The course, Course No. 7734, consists of 18 hours of lecture and 36 hours laboratory and will have a credit value of three quarter hours, under the LMU credit system. Those wishing these credits will enroll at the Registrar's Office.

Instruction is open to both beginners and advanced dancers. At the first session, students are divided into two groups for the squares and two groups for the couple dances for daytime sessions. Evenings see the callers' sessions and the whole school together, with sometimes visitors, for a period of practice of the principles learned during the day.

Lincoln Memorial University is in the heart of the southern highlands where the Appalachian Circle is a favorite. Fred and Mary Collette will instruct in that type of dance in addition to their beautiful work in couple, circle and contra dances for the experienced couple dancer.

Jimmy Clossin will instruct in the western routines both the simple and advanced. He will also deal with the easier western couple dances, the techniques of teaching and beginning callers' problems.

Charley Thomas will instruct in the eastern singing calls, and break down the callers' art for the advanced callers with work in rhythms and styles.

The day will start with the squares with elementary and advanced classes being taught at the same time for two hours. This will be followed by an hour and a half discussion-lecture period covering many of the subjects of interest to dancers and leaders. The afternoon will bring the folk and couple dance classes, both elementary and advanced. The rest of the afternoon will be open for rest and recreation.

The callers' courses will be held directly after supper for an hour and a half. Immediately thereafter comes the evening program during which the material learned during the day is reviewed. Students will do the bulk of the leading and this is the time for the exchange of materials.



August 24th to 30th
CAMP IHDUHAPI
Loretto, Minnesota

Camp Ihduhapi is located on high maple grove hills overlooking Lake Independence near Loretto, 24 miles northwest of Minneapolis. In addition to the main camp, which covers 32 acres, the camp also owns a 20-acre island. Equipment includes screened cabins, recreation lodge, dining hall, handicraft building, service and work shop, tennis courts, play fields, sloping beach, boats, canoes, pier and diving tower. Camp Ihduhapi has more than a quarter-mile of shore line.

Sleeping accommodations are in the cabins. For those who desire more comfortable accommodations, there are nearby tourist camps, and homes taking summer boarders. (A list will be sent on request.) Last year we even had a trailer on the grounds.

For those with families, the camp has arranged a program of camping for children of the age of six and up. This will be under the same competent staff as the Y supplies for its own campers. It will include swimming, boating, games, hiking and craft work. Younger children may be brought to camp but parents must be responsible for them. The charge for children will be \$35.00 per week.

Minneapolis is the point which students for Camp Ihduhapi may reach by airplane, train or bus. Busses run on to Loretto and there are a couple of trains a day, from Minneapolis. The post office and express office are there.

The charge for the complete week is \$60.00. Part time students are welcome altho the program will not be disorganized to make allowances for them. Part time charges will be slightly larger than proportionate.

What better way is there to spend a vacation?



Jimmy Clossin, Luke Lukaszewski, Ralph Piper, Charley Thomas

One of the things that binds us together at Ihduhapi is the group singing. It is relaxing and entertaining to join together in song after a good meal at the dining hall, even when one of the stunt songs costs us 10c for Luke's CARE packages. Luke Lukaszewski is an artist at song leading and recreation. He also teaches the singing calls at camp.

Jimmy Clossin will handle the western squares, both easy and advanced, and the easier folk dances. He will also teach teaching, important in all of our handbooks.

Ralph Piper is one of the finest couple dance instructors in the United States. He is well versed also in the western squares and teaching calling and the position of dance in recreation.

Charley Thomas will instruct in the eastern and New England dances, including the contras. He will counsel with the advanced callers explaining rhythms and styles.

Classes will be run at the same time for both elementary and experienced. The dividing line will be drawn by knowledge of material presented.

We shall start with squares in the cool of the morning. After a couple vigorous hours there will be a discussion period just previous to the noonday meal. After a short rest folk dances will be presented, also in two classes. The balance of the afternoon will be free for rest and recreation.

The callers' classes, three in all: for beginners in calling, those with a short experience and for advanced callers will be held directly after supper. The evening session will find all the school together with student callers doing most of the leading and teaching dances from their own locality. This is also the time for initiation and horseplay, exchange of dances and fun.

What better way is there to spend a vacation?

GENERAL INFORMATION

The feature of the American Squares Summer Schools of which we are proudest is the comraderie and good fellowship. At no place but an American



Luke and Clarence demonstrating Cotton-Eyed Joe. Ihduhapi, 1950.

Square summer school would anyone run Jimmy Clossin's pants up a flagpole and then hold a kangaroo court over the suspect (who was condemned, tho, we think, wrongly) at no place but an American Squares school would real firemen appear at the Firemen's Dance, or would Fred and Mary Collette be asked to demonstrate the Windmill Waltz to a record with the hole bored off center. At no place but an American Square school would Luke Lukaszewski and Clarence Haller demonstrate Cotton-eyed Joe. To the best of our knowledge, an American Squares school is the only place where the students had so much fun they formed an alumni association with officers to plan on reunions.

Students and faculty study together, learn together, eat together and live together. We exchange square and folk

dance information at almost any time of the day and we practice steps and calls at odd moments. Friendships made at the school will stay with you for the rest of your life and you will be exchanging letters and square dance information long after the camp is closed.

Another feature of the school is the book and record store which **American Squares** will run at the school. You do not have to buy there, of course. However, during the lessons the instructors will recommend certain records or books or you will learn to like certain dances. Rather than have to chase off downtown or search the book and record stores at home, we will try to have enough of those records and books available at the school. There will be records and books not particularly mentioned during the lessons which you will want to inspect and hear. At no other school is all this available.

Notes of all dances taught, and many we will not have time to cover, will be distributed. Notes of the various courses will also be available.

The charge includes board, lodging and instruction. There are no extras such as fares to and from school. Anything else you spend is your own choice. Classes will be open to students who wish to stay less than the whole week. Single meals and overnight stays can be arranged. These, however, will depend on local conditions and must be arranged for at the camp.

To register for any camp, just send \$5.00 to American Squares Schools, 121 Delaware Street, Woodbury, N. J. with your name and address specifying which school you desire to attend. This deposit is refundable up to three weeks before the camp opens and may be transferred from one camp to another. The balance of the fee will be payable at the camp. Registration can be made at camp.

A few weeks before the camp, a special instruction sheet pertaining to that camp will be sent you covering what to bring, how to get there and other necessary and helpful information. Transportation will be supplied to nearby train and bus lines.



Jimmy taking his pants from flagpole. Farley, 1950.

What better way is there to spend a vacation?

THE FACULTY

American Squares Schools are the only ones presenting faculties not only drawn from all portions of the United States, but experienced in the teaching of dances as done in the various sections. With three instructors we offer separate classes for elementary and advanced instruction so that neither type of student need be afraid of being hampered by the presence of the other.

JIMMY CLOSSIN

Jimmy is known to thousands of square dancers throughout the country as the Texas Cowboy Square Dance Instructor. He learned his square dancing on the ranch as a boy and has been calling dances since about 8 years of age and was once one of those crazy cow-waddies who rode horse-back 25 to 40 miles to get to a dance.

He is a full time teacher of square dancing and has had many years' experience in teaching, both to general groups and in conducting courses for teachers at colleges, recreation departments and square dance summer schools.

He has made square dance records for Paramount and Imperial. He is co-author of **West Texas Square Dances**. This booklet was selected by the English Folk Dance Society from all the books in the United States as their guide to square dancing.

FRED and MARY COLLETTE

Both Fred and Mary attended Vanderbilt University where Fred graduated summa cum laude. Their background as talented performers and teachers of ballroom dancing is invaluable in presenting folk and square dances. Their select dance material has been collected from books, dance schools and also from their world-wide travels both in this country and elsewhere made with the purpose of studying folk dances.

They have directed festivals and been guest stars on others. They have functioned as choreographers and directors in professional productions to a greater extent than other leaders today. They have also given hundreds of exhibitions of couple dances on TV and before various groups in person such as the Civic Ballet. They have also appeared on radio programs and directed their own.

EDMUND "LUKE" LUKASZEWSKI

Luke stresses the "fun" square dances leading from his piano—from which he would be inseparable if it were smaller. He graduated from Milwaukee Teachers College with a major in music and teaches music at the junior high school in Minneapolis.

Luke has been teaching and calling for twenty years. He has worked with the recreational leadership in cooperatives and has trained callers in classes at the MacPhail School of Music. He holds a union card.

RALPH PIPER

Ralph is Professor of Physical Education and gymnastic coach at the University of Minnesota. This has interested him in the social implications of the dance. He has been on the Legislative Board of the National Dance Section of American Association for Health, Education and Recreation, Chairman of the Folk Dance Committee of the Folk Arts Foundation of America, Publicity Director, Treasurer and President of the Folk Dance Federation of Minnesota; and member of the Advisory Committee of the International Square Dance Festival.

Ralph has been learning and teaching folk, ballroom and square dancing for twenty years in over 30 states. Altho he has worked himself into an enviable position in the folk dance world, he does not hesitate to learn from others and has attended more folk dance camps than almost any other dancer in the United States. He has sifted the enormous amount of material he has collected and presents you with only the cream.

CHARLEY THOMAS

Charley founded **American Squares** and edited it for seven years only recently resigning to devote more time to record manufacture and distribution. He has contributed largely to the literature of square dancing as editor and author. His works include: **Singing Calls**, **Twelve Home Made Square Dances**, **Play as You Learn** and **Square Dance Timing and Rhythm**.

Charley made his first television appearance back in 1947 and claims to be the first square dance caller to appear regularly on a program. He has also been on the radio with his own program over WCAM as well as numerous guest appearances over the whole country. He has made records for Continental, Remington, Playtime, Pontiac and Guyden.

Brought up at a cross-roads of square dancing, Charley learned first the western style, then New England contras, quadrilles and prompting. He now does most of his work in the eastern singing calls but knows the other types of dancing thoroughly and can not only teach all of them but place them in their proper relationships.

PARTIAL LIST OF SUBJECTS COVERED

Square Dancing—Elementary and Advanced.

Folk Dancing, including couple dances, line dances and circle dances, foreign and American, new and old, easy and difficult.

Singing games—for children and beginning adults.

Calling—western patter calls, eastern singing calls and prompting, together with a careful analysis of various styles, also technical matters such as proper use of an amplifying system.

Organization—club, association and federation.

Teaching—methods of presentation both in schools and to adults.

Associate matters such as costumes, techniques, etiquette.

If you need transportation to one of these schools we may be able to put you in touch with someone else in your locality who would like to share the expenses of a trip.



I want you to know how much we enjoyed the camp this summer. The classes were well organized, good material available for all and wonderful friendships formed. The staff is to be commended for a job well done. Please try to have another camp the last week in August next summer so we can come again.

Mildred Formyduval, Winston-Salem, N. C.

We sure had one grand vacation the week at your summer school and can recommend it very highly as an ideal vacation for folks who like to dance, like good food, pleasant people and beautiful surroundings.

Henry Schliecher, Portage, Wisc.

I have nothing but pleasant memories of my square dance vacation last year—indeed it is the most enjoyable vacation I ever had.

Nathaniel Casden, New York, N. Y.

Just a note to tell you how very much I enjoyed the American Squares Camp this summer. There was really a grand group of people there and I'm hoping there will be another American Squares camp next summer which I will be able to attend. Thanks for planning a wonderful vacation for me.

Mary Jane Schmitt, Evansville, Ind.

Want to tell you how very much both Paul and I enjoyed the American Squares camp. Had loads of fun and surely learned a lot of things.

Elsie Hinzman, Hancock, Mich.

AMERICAN SQUARES
121-75 Delaware Street,
Woodbury, N. J.

I enclose herewith \$5.00 as a registration fee for the American Squares Summer School to be held at:

- ☐ Lincoln Memorial University, Harrogate, Tenn., August 3rd to 9th.
- ☐ Camp Ihduhapi, Loretta, Minnesota, August 24th to Sept. 30th.

I will pay the balance at camp.

Signed

Address

I suggest you send folders to the following of my friends who might be interested in attending.

.....

.....

.....

.....

.....

What better way is there to spend a vacation?

THE RACLE

In response to our request for assistance in answering a question about the "Lemonade Swing" and "The Crooked S", we heard first from Rickey Holden, from whose letter we quote the following extract:

"1. LEMONADE SWING is another title for the dance where groups of people circle around each other usually with a polka step. Other titles for this figure are BOUQUET WALTZ, SASHAY SIX, WHISKEY SWING, and POLKA SWING. The call appears in American Squares (Feb. 1951, p. 17) under the title POKEY FOUR.

2. CROOKED "S" is almost certainly an abbreviation for the CROOKED STOVEPIPE, a fiddle tune which is quite popular in a few areas. Whatever caller likes this tune is apt to put a square dance figure to it, and he will call the figure by the same name as the tune. In my manuscript collection of calls I find the following, contra dance given by Silas Braley of Oberlin, Ohio:

CROOKED "S"

Tune: the same, or any good reel

First, third and every other couple active.

Right hand to partner, left to opposite, and balance in line

Ladies turn gents and gents turn ladies (full turn)

Balance in line again.

Turn your partner halfway round

Ladies turn ladies and gents turn gents

Swing in the center (active couples)

And double sashay.

Betty and Al Caesar and Mark Dannis, both also from Ohio, sent us figures for the "Crooked S" identical to the one printed with the exception of an addition "Ladies sashay" preceding the double sashay. I read their description of the double sashay, but can't quite picture the pattern that brings the active couple down one below the next.

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Square dancing fundamentals and higher level; Style and technique in calling; Round and circle dances and methods of teaching.

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WESTERN style short ready-tied ties with handpainted square dance design. Four-in-hand style \$1.50. Semi-bow style \$2.00. White ties painted in any color or colors you want. V. Wallace, 702 Pampa St., Pasadena, Texas.

VI—161

ANNOUNCING The Northwest Folk Dance Leadership Camp on beautiful Lake Coeur d'Alene, Idaho. Two Sessions: August 16-23 and August 23-30, 1952. A week of intensive training for leaders and dancers in The Square Dance, Clarence Nelson, Seattle; The Round Dance, Jim and Ginny Brooks, Everett; Principles of Calling, Donald Mills, Seattle. For information and application blanks write J. T. McGinty, Bus. Mgr., 208 5th Ave. So., Kirkland, Washington.

Western clothes for men, women, children. Shirts, pants, hats, hoots, jackets. 10% off to Square Dance club members. The largest stock in East coast. Canter's Western Corral, 323 Market St., Chester, Pa.

17



- Mar. 8, Philadelphia, Pa., Folk Dance Workshop, Ella Sonkin, International Institute.
- Mar. 13, 14, 15, Amherst, Mass., 16th Annual Recreation Conference, University of Massachusetts, Lawrence V. Loy, Chairman.
- Mar. 14, New Haven, Conn., First Annual Spring Roundup and Square Dance Festival, New Haven County Four H Clubs, Guilford High School.
- Mar. 15, Cherokee, Okla., Northwest Oklahoma Festival, Write Pete Edwards, Box 154, Cherokee.
- Mar. 16, New York City, Monthly Workshop, N.Y.C. Square Dance Callers' Assn., Al Brundage discusses square dance styling and exhibitions. 23rd Street Y.M.C.A., 3-6:00 P. M.
- Mar. 17, Lemoyne, Pa., Square Dance Jamboree, Y Mens Club, 20 callers, Roller Rink, 8:00 P. M.
- Mar. 22, Wenatchee, Wash., Square Dance Jamboree, 8:00 P. M., Callers, Clinic 2:00 P. M., Sponsored by Cascade Twirlers Square and Folk Dance Club. A. W. (Gus) Empie, Instructor and M.C.
- Mar. 30, Stepney, Conn., Workshop and Dance, afternoon and evening, with Herb Greggerson. Al Brundage's County Barn.
- Apr. 4, 5, Columbia, Ohio, Fifth Annual Ohio Folk Festival, Ohio State University.
- Apr. 5, Camden, N. J., Slim Stirling, New York, Guest Caller, Y.M.C.A.
- Apr. 5, Hollis, Okla., Southwest Oklahoma District Jamboree, Skating Rink. Write Preston George, 1516 N. Lee, Altus, Okla.
- Apr. 5, 6, Bridgeport, Conn., Teachers and Leaders Institute, afternoon and evening, Y.W.C.A., Larry Loy and Al Brundage, instructors.
- Apr. 13-27, Tucson, Ariz., Second Annual Tucson Festival. Exhibitions, Arts and Crafts displays, tours. Square Dance Jamboree April 19.
- Apr. 18, 19, Houston, Texas, Fourth Annual Square Dance Spring Festival, Houston Coliseum.
- Apr. 18-20, Swarthmore, Pa., Swarthmore College Folk Festival.
- Apr. 19, Oklahoma City, Okla., Sixth Annual Central Oklahoma Jamboree, Municipal Auditorium. Write Howard Thornton, 1820 NW 23, Okla. City.
- Apr. 25, 26, Worcester, Mass., The New England Folk Festival, Memorial Auditorium.
- Apr. 26, Enid Okla., Northwest Okla. District Festival, featuring Ed Gilmore. Convention Hall. Write Pete Edwards, Box 154, Cherokee.



We learn that Vic Graef has been ill, confined to the restless inactivity of a hospital. With his friends, we wish him a speedy recovery and a quick return to the endeavors that have made his name widely known among square dancers.

Sets in Order

Your National Monthly Square Dance Magazine

Each issue chock full of current square dance news from all over the country with lots of pictures, dances and pertinent helps on music, clothes, equipment, food, etc.

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LETTERS

Editor, American Squares.
Sir:

The following bit of verse, inspired by Leo Jones' article on matched impedance, is just pure spoofing and not intended to dim Mr. Jones' credit for a very ingenious presentation of his subject.

"All set, boys, for the Allemand-Z dance
Bow to the gal with the matched impedance.
She weighs just as much as you
Tip's the beam at one-ninety-two
Swing 'er boys, swing 'er in the park
Watch her heels describe an arc.

"Now off to the gal across the hall
You'd 'a swung her before if she wa'n't so small
She's just as thin as a well-worn dime
Swingin' her's just a waste of time.
But don't despair, screw your courage higher
Feed her on beefsteak, and amplifier!

"Now off to the girl to the left of thee.
At two-eighty "left" she's bound to be.
You pour in the watts 'till your pentades crack
And nothing stirs but a little feed back
So trim'er down till she's a swinger
Run 'er thru an electronic wringer!

"Now back to your own, for the good old Z-dance.
She's the gal with the matched impedance
Hitch up your pants, patch that tore bit
And swing 'er around the electron orbit.
Now you've reached the end of the pome,
Bow to your taw—promenade her *ohm!*"

Just a note for the perfectionists—There may be an Allemand-Z, but I don't know what it is, and have no particular suggestions as to how to dance it to the above patter. Also, in following out Mr. Jones' analogy, I have described a square figure with only three girls. I don't know whether the fourth lady is fat, thin, or extra-curricular.

Best regards to you, and my apologies to Leo Jones.

Sincerely yours,
Frederick C. Oppen,
Green Bay, Wisc.



Dear Charley:

Before bidding goodby to the (good old') U. S. A. for a tour of duty in the Far East, I'd like to pass on to you a couple of my recent experiences with square dancing, and my obviously biased reactions to them. They have been about my only experiences with squares at all since going on active duty—one gets away from things.

I was stationed in Charlotte, North Carolina and heard about the famous square dance at Huntersville, about fifteen miles away. One Saturday night a few of us went up and found a unique local variant of square dancing. Basically it was the Appalachian Circle in that there was one circle of odd and even numbered couples, the odd ones moving from even to even. To my considerable astonishment, they practically did NOT do any figures. Most of the time "Swing your corner lady; swing your partner; on to the next and circle four," was about all that was done. Occasionally there was a stab at Dosydo (Southern style—I don't care to argue about terminology at this point) or something called the "Rangatang," which I never did get quite straight, and most couples didn't bother to do. This lack of figures disturbed me so I complained to the caller, who replied that the Huntersville crowd liked it the way it was, AND THE DANCE HAD BEEN CONDUCTED THAT WAY SUCCESSFULLY FOR OVER TWENTY-FIVE YEARS. OK, OK, I give up trying to account for tastes. The only other comment I could make about the undoubtedly successful Huntersville local variant is that one certainly

gets to swing a lot of pretty girls there, at least.

My second sad experience was in one of Charlotte's fine Municipal Recreation Centers, where a free square dance with orchestra and callers is held once a week. I arrived about the middle of the evening and joined in to some very ordinary quadrille dances, such as obviously come out of the multitude of books written on "Western" style dancing. Mildly irked at the insipid affair, I asked the caller if he (a native Carolinian apparently) had ever heard of the Appalachian Circle. He had, in fact HE HAD TO START WITH THEM TO GET THE DANCERS TO JOIN IN, but was firmly convinced that the quadrille dances were a superior form and insisted on cramming them down the helpless throats of the company. I was far more irked than the trivial incident warranted being, but it makes my blood boil yet to realize that perfectly wonderful local culture is being tossed over for standardized concoctions.

I'm still seriously wondering if I am not against people who write books on square dancing.

Your very truly,
Lt. Herman Silva.



Dear Charley:

I call and teach a variety of groups, who may wish anything from plain to complicated squares, longs, rounds or anyone of the International Folk Dances. Hence the need for so many records. It was quite a chore, hauling around 5 cases of records, besides my equipment. But with the help of the Soundscribe mechanic, we finally rigged up an old Soundscribe Dictating machine, to cut my own records. I had tried tape and though it gives a true reproduction, its use was impractical.

By recording—thru my amplifier—at $\frac{1}{4}$ to $\frac{1}{2}$ on base and at $\frac{3}{4}$ to full on Treble, I get a true reproduction, with a minimum of surface noise. This serves not only the original purpose of cutting the volume and weight of records by 80%, but I have found it will pay for itself in time, by cutting replacement costs. When a record is worn, I can cut a new one at a cost of 5 cents, as compared to an average of \$1.25 for the original record. By cutting my most widely used records on opposite sides of the same disc, both sides wear out at about the same time. There is no breakage problem. My records have about the same usable life of an ordinary record. If the pitch is too high or too low or if the record is too fast or too slow, I can correct this to my satisfaction in cutting. If I cannot get a wanted tune, I have it recorded at the proper tempo on tape. After editing to the desired arrangement, I cut a record. I do use more power on these plastic records. Where I used from $1\frac{1}{2}$ to 2 volume points on the standard record, I use 5 on these. But this is still $1\frac{1}{2}$ to 2 points below the distortion level.

Happy Dancing.
Bernie Ellerman,
Dayton 9, Ohio.



Dear Charley:

I am amazed and not a little disgusted to find the letter from Jack Atkinson of New York actually getting into print in your otherwise fine magazine for January.

The idea of contests to single out and award the "best" dance teams is completely foreign to the purpose of the sociable square dancing we all love. The suggestion that square dancers be pitted against each other in competition could be made only by one who seeks to disrupt the fine fellowship and happy co-operation so prevalent among square dancers and so sadly lacking in most other groups.

Let's stamp out this evil quickly!

With best regards,
Harry Saxton,
So. Charleston, W. Va.



Dear Charlie:

Please, Please, print this before the Salt Lake City dancers come a'charging down, howling for revenge! In your Jan. '52 issue, page 19, you've credited me with originating the call... "Eagle's Gate". I've called it quite a bit in the Northern California region; it's one of my favorites... but I'm sorry to say that I just went and borrowed it. It's been popular for several years around Salt Lake City... where they do have an "Eagle's Gate"; shown on any tour of the city. Sorry to say, I don't know which one of their fine callers originated the figure, as I got it second hand.

Sincerely yours,
Randolph Randolph.

RY HESE

THE CRISS-CROSS TWIRL

Music: Any good hoedown

First and third balance and swing

Down the center and divide the ring

Ladies go east, the gents go west

Ladies go to the right around the ring and the gents go to the left

Right back home to your own little nest

Swing her once and leave her be

Go to the right and line up three

Waist swing lady once around and No. 1 gent goes to the right of lady No. 2 and the No. 3 gent goes to the right of the No. 4 lady. There are now two lines of three facing each other and two lone ladies in the No. 1 & No. 3 positions.

Forward six and back you march

Forward boys and form an arch

Gents step forward and No. 1 & 4 form an arch and No. 3 & 2 form an arch.

These arches are formed parallel to the original lines of three.

The two gals tunnel through like thunder

Careful gals and don't you blunder

The No. 1 & 3 ladies tunnel through the arches formed by the men—they should time the ordeal so that they meet between the two arches so as to have a little extra room to pass each other.

Gents step back and join your leader

With a criss-cross twirl now you leave her.

Gents break arches and step back to position beside lady and rejoin hands.

The lady gives the gents a right hand over-left hand under twirl to their new positions or beside lady No. 1 and 3.

Repeat the second part three more times and then the entire dance for the side couples.

Original by L. C. Bork.

IF YOU GOT THE MONEY I GOT THE TIME

First and third go forward, now back you're doing fine

Do a right and left through, divide and stand in line

1st and 3rd couples pass through each other to the opposite side of the set, gents go left, ladies go right around the outside. Each stand in line next to original corner, making two lines of four

Side couples right hand star, turn it make it shine

2nd and 4th couples form a right hand star, turning clockwise one full turn.

Swing with your corner lady, she's got the time

(Waist swing original corner for a new partner.)

Do-sa-do your corner, swing your honey fine

Gents go behind new corner lady, passing right shoulders back to back.

Return to partner and waist swing.

Swing and swing, then promenade, keep the gals in time

Promenade that baby, she's got eyes that shine

Swing with your honey—sonny, you got the time.

SQUARE MIXER

Patter Call

**First and third, balance and swing,
Into the center and back to the ring.**

Into the center and pass on thru;

Keep on goin' like an old choo choo.

Go right over to another square,

And what do you do? You stand right there

'Cause you're not through yet.

It takes two more to finish the set.

Now swing on the corner like swingin' on a vine;

Swing the next gal down the line

That's your new pard, you're doin' fine.

Bill Taylor.

MOCKING BIRD HILL

As Instructed by Butch Nelson, El Paso, Texas

Open dance position, facing CCW, inside hands joined.

Start on outside feet, gent's left and lady's right.

Measure 1—Step left, count 1, swing right, count 2, hold 3, swing joined hands forward as you turn slightly back to back.

Measure 2—Pursuit waltz forward 2-3 (step right, left, close right) count 1-2-3, swinging joined hands back.

Measure 3 & 4—Repeat measure 1 & 2.

Measure 5—Facing partner, gent's back to center, both hands joined. Step left, count 1, hold 2, step right in back of left count 3.

Measure 6—Step left, count 1, swing right in front of left, count 2, count 3.

Measures 7 & 8—Repeat 5 & 6 in reverse direction starting with gent's right foot.

Measures 9 & 10—Both hands still joined, gent's back to center of hall, gent balances forward on left, count 1-2-3, while lady balances forward on right of gent, count 1-2-3. Then both balance away from each other.

Measure 11—Lady twirls under gent's left arm while gent takes 3 steps moving towards wall, left-right-left.

Measures 12 & 13—Gent facing line of direction CCW, closed dance position gent balances forward on right, lady back on left, count 1-2-3, then gent balances back on left, lady forward on right 1-2-2.

Measures 14 & 15—Three waltz steps turning CW on 3rd waltz step, lady rolls off to assume open dance position, ready to repeat entire sequence. (NO twirl on last waltz step.)

Contributed by Mrs. E. R. (Florence) Weddle, Salina, Kansas.



Square Dance Periodicals

Square dance periodicals have been blossoming out all over of late. Here are the most recent.

Les Gotcher's **Square Dancin' Fun for Everyone**. It's a mimeographed list of dances and little more (Les, here in the East we call Roy Hodges' Ci-do-cl an allemande left and allemande right.) A buck a year to him at Box 423, Sun Valley, Calif., will get you this collection.

Doc Alumbaugh, not content with making fine recordings, is now entering the periodical field with the **Callers Service Department**. Prove you're a caller and they'll send you bulletins and articles dealing with club organization and operation, open dances, jamborees, festivals and clinics, etc., etc., plus dances and even sell you a special 30 ring notebook binder with appropriate indices and dividers.

Ed Kremer is now putting out **The FOLK & SQUARE DANCE BULLETIN** in connection with his shop at 262 O'Farrell St., San Francisco. It's 10c a copy or free if not worth that much to you.

DESERT SQUARES has finally found its way here for mention. Mostly club news and directory the thing that caught our eye was an advertisement:

"Allamand left to the barber chair

"Allamand right and we'll cut your hair

"If your wiskeers scratch, your taw will rave

"So sashey in and we'll give you a shave."

Since we quoted his poetry the guy deserves a bit of publicity. It was the Oasis Barber Shop, Needles, Calif.

The Microphone is a little mimeographed mag that Paul Talbott is publishing weekly down at 3920 Caldwell, Houston 17, Texas. 3c a copy by mail, free to clubs.



Out in the Northwest, the Circle 8 Club of Coupeville, Washington, has changed its name to The Guys and Dolls Square Dance Club. To insure an uninterrupted flow of their copies of **American Squares**, Easton L. Mudgett, instructor and director in the club, has renewed its subscription for the next eight years.

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For Those Who Know How To Square Dance And Would Like To Teach Others

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WHETHER you're an experienced Promenader or a beginner who doesn't know Do-Si-Do from Tumbleweed, you'll want "SQUARE DANCE!" This new book covers everything you want to know about the square, from the simplest steps to the most involved figures—all explained in easy-to-understand language and "how-to-dance-it" pictures! Here are all the calls of 39 different dances! Here's the complete, fascinating story of square dancing—its history, its folklore, its spirit! You'll learn, not only how to dance, but how to start your own square dance group, where to get your music, what to wear and how to call! "SQUARE DANCE!" is a MUST for every expert, caller, teacher, fan. And, if you're a beginner—well, it will make you feel like an old-timer the first time you step out on the floor. You'll want a copy for every square-dancing friend. It's only \$1.50—order as many as you want on the handy coupon at the right.

Order on this coupon!

Garden City Books, Dept. SD-1
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What caller wouldn't like to find himself on records. I know the feeling. He may be good or he may not be good, but he has a following that think he is the finest made. He knows he could do an excellent job on records, only nobody asked him. I felt the same way until I heard myself.

Fortunately I was able to do something about it and now thru an arrangement with Guyden Records, we offer you the opportunity to be recorded too. This will cost you only \$88.50 for the first hundred and fifty records. These are standard 89c records. You can sell them to your own dancers and realize a nice little profit.

In addition, the records will be distributed thru Guyden's growing distribution system and should you be a hit you will get royalties from the records.

Callers are, generally speaking, egotistical people. If they weren't, they probably wouldn't be callers. We shouldn't be ashamed of it. We get fun out of calling and perhaps a little money now and then. I can assure you that you get even more fun out of hearing your records and a real big kick out of dancing to yourself. The time has passed when we need more square dance records. Your records will probably be of importance to you alone, but think of playing them for your grandchildren.

Or maybe there is a record you need in your locality. Perhaps it is a couple dance record that no company has released, or perhaps it's a tune for your dancing that no company has recorded. Here is your chance to be of service to the dancers and callers of your area and at the same time make a little money for yourself. Make arrangements with us to release these tunes.

I'm sorry. While these will be released thru Guyden, they will not bear the imprint "Recorded under the supervision of American Squares." That must be reserved for those actually made with a member of the staff in supervision.

For information, write Guyden Records, 121-1 Delaware Street, Woodbury, New Jersey.



One of our former camp students from New York City inquires if we can assist him and his wife in obtaining transportation from New York City to Lincoln Memorial University, Tennessee, one of this year's camp sites. If any one driving by automobile from or through New York is interested in picking up this couple on a "share the expenses basis", please write Nathaniel Casden, 401 Broadway, New York 13, N. Y.



Jean and Cal Golden, of Riverside, California, announced the arrival of a new addition to the square dance circle this January 30. Cal "Jr." started "calling" the moment he arrived. Gib Welch extended to the Golden's the collective congratulations of the area's callers and dancers, and we would like to add our own good wishes.